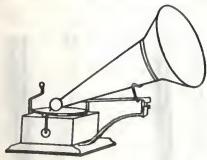


Hillandale

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Journal of the
City of London
Phonograph and
Gramophone Society

THE HILLANDALE NEWS

AUGUST 1982 No. 127

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The CLAIMS of the CHROMIC CONSIDERED under the GLASS. What the MICROSCOPE REVEALS.

THE micrographic illustrations here given substantiate the claims made for the Edison Bell Chromic Needle. They show the wherefore, how and why of its superiority over other needles. SEEING IS BELIEVING.

Figure 1 depicts part of the magnified grooves of an unworn record. Note the clean-cut and slightly wavy appearance of the top sides of the V-shaped track. Figure 2 illustrates the points of two needles resting in the grooves of the record—sectionally shown. The first needle is the Chromic which, it will be seen, is so perfectly tapered that it completely occupies the bottom of the groove, missing the top right and left corners of the groove walls. Now, turn to the second needle and see how its stubby point fails to reach the bottom of the track, resting on the top right and left sides of this record groove. The illustration clearly shows a spatial interstice between this coarse needle and the bottom of the track which explains the cause of the damage shown in Figure 3 demonstrating the appearance of the groove of a record after a stubby-pointed needle has passed over the track. Observe how the top edges of the record walls are chipped away.

Figure 4 is a view of the record grooves (sectionally shown) as worn by the stubby needle. The first cavity in this figure is shown accommodating an Edison Bell Chromic needle which, it is very plain to see, misses the chipped or flaked top left and right corners of the walls and perfectly treads the bottom of the record groove—THIS is why the Chromic needle can, and does, protect your records and provides you with so much richer and more definite a tone reproduction than any other needle on the market.

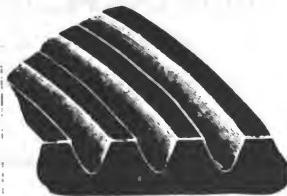


FIG. 1.—A much magnified top and cross sectional view of part of the surface of a new record.

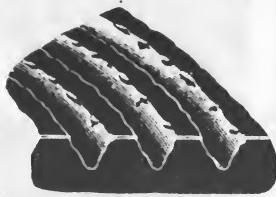


FIG. 3.—The same view as in Fig. 1, but showing top left and right corners of the record walls worn away after being played with other type of steel needle.

But apart from their meticulously accurate shape, Chromic needles are also MATERIALLY perfect. The specially selected close-grained steel and other hardening elements which are combined in their manufacture give them a burnished wearing quality enabling them to play ever so many more records than other needles.

Chromic needles are made in two kinds, Loud-tone and Sympathetic.

Loud-Tone Chromics play as many as ten records producing the maximum volume and a rich, pleasing tone without acting deleteriously on the record material. They obviate the necessity of changing the needle after each selection.

But if you want to VARY THE VOLUME of your gramophone ask for Sympathetic Chromics, which are double-pointed and play forty records at any desired sound, from a faint whisper up to almost the maximum volume secured by the Loud-Tone Chromic. Sympathetic Chromics fit into a specially devised attachment which fixes into any Sound-Box.

CHROMIC NEEDLES REDUCE SURFACE NOISE TO A MINIMUM.

Don't throw away your worn Records until you have first played them with Chromics.

EACH BOX OF CHROMICS PLAYS 1,000 REPRODUCTIONS.

Loud-tone Chromics	Retail 1/3 per 100
Sympathetic Chromics (with Grip)	" 2/6 per 25
" (without Grip)	" 1/0 per 25

SYMPATHETIC EDISON BELL CHROMIC NEEDLES

PLAYS FORTY RECORDS at any desired volume from faint whisper to full sound.

LOUD-TONE

SYMPATHETIC GRIP AND NEEDLE.

PLAYS TEN RECORDS without acting harmfully to the record material.



Shank A no thicker than a double tone Needle.

Sole Manufacturers and Patentees:
J. E. Hough, Limited, EDISON BELL WORKS, Glengall Road, S.E.15.

CHROMIC NEEDLES are on sale by all the leading Dealers.

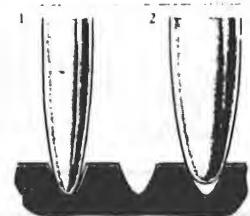


FIG. 2.—Sectional view of record showing (1) Chromic Needle in the groove of the record, and (2) other type of needle point in the same position.

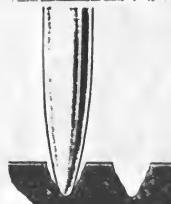


FIG. 4.—Showing Chromic Needle in worn record groove. Note how it perfectly treads the bottom of the track.

The Grip must be used in conjunction with the Sympathetic Needle, but after the initial outlet Sympathetic Needles can be obtained in separate boxes as priced herewith.

Edchat

One of the dangers of being a dedicated collector seems to be a tendency to take one's subject too seriously, and to be unable to see its comic side. How often have various writers (myself included, no doubt) bemoaned the general public's idea of an old gramophone as something that emits a scratchy sort of sound for a minute or two and then throws everyone into hoots of laughter by running down? Of course, we who know better should not tolerate a gramophone in our collection that plays in a way that would have annoyed its original owners or its original makers as much as it annoys us, but should we look snootily down our exponential noses at the great Mr. Average, who thinks that is how things used to be, and is amused by it? Who are we to condemn something that people find amusing?

What prompted this train of thought was the appearance of television, following the recent death of Kenneth More, of the film *Genevieve*. I do not know how many times I have seen this before, but in spite of the joy of seeing all those old cars (not just the ones in the Brighton run, but all the others which were current when the film was made nearly thirty years ago) and of a brief but delightful performance by Joyce Grenfell (sadly also now 'the late') I could not really enjoy it on account of the ham-fisted attempts to make old cars do things that were funny. Pops, bangs and clouds of smoke emerged unconvincingly from exhaust pipes, and every time a car broke down, it emitted a series of Emmett-like noises that bore no relation to anything connected with the breakdown that I could see. And how did Kenneth More manage to remove the float-chamber cover from the Darracq without even lifting the bonnet, never mind undoing screws or petrol unions? Or how did a car parked facing uphill on Westminster Bridge manage to release its own handbrake and roll forwards? It was all good fun, but it could have been just as funny without these nonsenses, it seems to me. Or am I just being snooty again, because I too drive old cars and do not approve of their being made fun of?

I must admit that I sometimes wonder why on earth I should bother to cram my head with so many facts about obsolete gramophones, or old lawn-mowers, come to that. The fact that I collect old lawn-mowers seems to attract greater amazement and amusement from outsiders than the fact that I collect old gramophones. I cannot really understand why - either seems equally absurd, except that most of my lawn mowers mow the lawn rather better, and with less danger, noise or unreliability than their modern counterparts. Old gramophones may have some of these attributes, but not even I would pretend that a Monarch sounds better than a modern hi-fi system. I just find the Monarch more interesting.

ILLUSTRATIONS IN THIS ISSUE

Our front cover photograph shows some of the members who attended the Dutch meeting in May, with Dick Woerlee, Chairman of the Dutch Society on the left and our Vice-President, James Dennis, third from the right. Elsewhere, we continue the series of needle advertisements started in the last issue, and there is also an announcement of some not very generous price reductions for HMV machines that were about to become totally obsolete!

3 - PARIS

See the artists in the Place du Tertre and spend an evening with a bottle of wine at a pavement café; see the colourful street markets or cruise under the bridges. There's something in the air, they say, in Paris, and that something must be the Edison Phonograph - at the top of the Eiffel Tower!

Gustave Eiffel had an office built for himself at the top of his tower, and in May 1980 the Société Nouvelle d'Exploitation de la Tour Eiffel restored Eiffel's office on the third platform of the tower, some 276 metres up in the Parisian sky! In the office they have re-created the scene which took place on August 13th 1889 when Thomas Edison visited the tower and presented one of his 'Perfected' phonographs to Gustave Eiffel in token respect for the great engineer. A life size model of Edison is to be seen seated at Eiffel's desk, and on the wall is a letter written in Edison's own distinctive handwriting. It reads:

"Top of Eiffel Tower - Sept. 10th 1889.
TO M. EIFFEL THE ENGINEER, THE BRAVE BUILDER
OF SO GIGANTIC AND ORIGINAL SPECIMEN OF
MODERN ENGINEERING FROM ONE WHO HAS THE
GREATEST RESPECT AND ADMIRATION FOR ALL
ENGINEERS INCLUDING THE GOOD GOD....

Thomas Edison.

Until the death of Gustave Eiffel in 1923, the tower was the highest building ever constructed by man. The tower was also used by England's Horace Short, who demonstrated his ideas on compressed air amplification in 1898 from the top of the tower (British Patent No. 22768/1898).

Another place not to be missed is a restaurant called Le Petit Caruso; the walls are covered in photographs, programmes and other Caruso memorabilia. The set price evening menu includes not only wine, but also live operatic singing at your tableside. Le Petit Caruso is recommended to all C. L. P. G. S. members and is situated at 44, Rue Notre Dame des Victoires. The modern Pompidou Arts Centre is built to look like a gasworks, so look just 50 metres the other way and you will see a sight to amaze you. It is the Musée de la Musique Mécanique. This little museum stands in the shadow of the Pompidou Centre and is hidden away in a corner at 13, Rue Bantome. This fantastic collection of rare phonographs, gramophones, musical boxes and other unique items of mechanical music was collected together by Henri Triquet. Admission includes a practical demonstration of many of these machines. A French-made 'Jazz-Pheuma' consisted of two life-size, almost human figures, one playing a drum and the other an accordion. Operated by a paper roll and no doubt intended for the café trade, it must rate as one of the most weird and wonderful contraptions I have ever seen. This is a museum you must not miss.

Outside the Museum, around the corner to the left, is a huge bronze clock made

by Jacques Chirac. This represents a fighter (defender of the elements) who each hour is seen in battle against a mechanical dragon, bird, and crab (symbols of earth, sky and sea.) At 12, 18 and 22 hours the animals attack the fighter; at all other hours the fighter attacks the animals. When you have seen this, cross the square and go into the Las Vegas Museum (almost next to the Rambuteau Metro station); here you will find a remarkable collection of vintage gambling machines.

If you have any money left by now, take the Metro to Porte de Clignancourt and have a walk round the famous Paris fleamarkets, which are situated in and around the Biron Centre Mondial de l'Antiquité and in the Vernaison Allée. Here you will see all types of curiosity, with a fair sprinkling of very high priced talking machines. Monsieur Vittoz runs an old record shop in the Passage Verdeau, just off the Rue du Faubg Montmartre; here you will find prices quite reasonable. I noted a number of Harry Fragson records. Fragson, well known to record collectors, was an Anglo-French comedian born in Richmond, Surrey. He was ranked with some of the greatest comedians of the day in France (such as Paulus), while remaining virtually unknown in England. Fragson's father shot him dead during a fit of insanity in 1913, and he was buried in near-by Montnartre cemetery. The funeral was attended by an estimated 20,000 people - such was the fame of Harry Fragson.

But to return to our onions, as the French say. I could go on listing the delights for ever. Still, there's always next time, and the time after that. Paris is addictive in that way, its Eiffel Tower bearing witness not only to its builder, but also to Thomas Edison, with his Perfected Phonograph perched way up in the clouds - yes, there's certainly something in the air in Paris!

JOHN WATSON HAWD

In the June issue of Hillandale, in 'The Gramophone Goes East', our London Reporter, working from a tape recording, has given Jack Hawd's name as Horde. The correct spelling is HAWD.

Hawd was an important figure in the British talking machine industry until the early years of the Great War. I believe he was an American, but am not sure. Certainly, he was already in England before the Gramophone Company was formed in 1898, and was W. B. Owen's assistant when the Berliner interests were attempting to establish a U. K. business.

At that time, J. E. Hough's Edisonia Ltd. had (through its licence from Edison Bell) a complete monopoly for selling phonographs and records in Great Britain. Hoping to obtain a similar sole responsibility for the Gramophone, Hough wrote to a Mr. 'John Watson.' At the time of the Gramophone Co.'s formation, Hough had not received a response, but it is interesting to reflect on how different the subsequent history of the British industry might have been, had such a contract been granted.

Both Addis and Hawd joined other companies after leaving G. and T., including firms which also recorded Indian native music.

- Frank Andrews.

THE BURMESE COLOUR NEEDLE

(THE MUSIC LOVER'S GRAMOPHONE NEEDLE)

*The most remarkable and fascinating discovery
since the introduction of the Talking Machine*

Briefly what it is, what it does, and why you should use it WHAT IT IS

The Burmese Colour Needle's chief ingredient is a substance known as Keratin, obtained from the prickly pear—"the South African farmer's foe." The invention is the property of the Burmese Colour Needle Company Proprietary, Limited, Grahamstown, South Africa. The patent rights are covered throughout the world. During the past year the needles were marketed in South Africa with such successful results, that it was considered advisable to send samples to Mr. Compton Mackenzie, Editor of "The Gramophone," who wrote as follows : "I find the Burmese Colour Needles admirable . . . the tone is certainly delightful . . . the best I have ever heard." The publication of this criticism, coupled with the laudatory report (October, 1928) of the Expert Committee of "The Gramophone," the supreme scientific authority on things gramophonic, elicited enquiries not only from all parts of Great Britain and Ireland, but from other parts of the world, including America, Australia, Canada, Tasmania, Sweden, Burma, British West Indies, and the Federated Malay States and contingent upon the interest thus shown, the Company decided to enter the overseas market at the beginning of the present year, and is, even at this early stage, meeting with an exceptional measure of success. This success is due solely to the fact that the needle *genuinely does what is claimed for it.* It turns mechanism into music.

WHY YOU SHOULD USE IT

Because firstly, it preserves your record indefinitely ; that is to say, there is no wear on the record such as is encountered when employing steel needles. Secondly, one Burmese Colour Needle will play dozens of records. Thirdly, the surface scratch is entirely eliminated, and fourthly, it reproduces a tone, which during the last 20 years has never been excelled.

These needles should be used on new records ; not on records that are groove-worn by steel needles. If you follow carefully the simple instructions provided with each packet, you will without any question or doubt never be without a packet of Burmese Colour Needles. In fact, we are sure you will not use any other needle on the new records you buy in future. The Burmese Colour Needle Company Proprietary, Limited, is a 100 per cent. British industry, and is unique in that it is the only one of its kind in the world. The needle is the invention after four years of research work of an ex-British officer who is now the managing director of the Company, and is supported on the Board of Directors by well-known South African business men, who are all large shareholders. The Company, in manufacturing and marketing its needles, does not expect to eliminate the use or sale of steel needles, but it is confident that in the logical sequence of events, because of the wonderful qualities of the Burmese Colour Needles, they will have a positive and definite appeal to Music Lovers in every country in which the gramophone is to be found. Additionally, its suitability for electrical pick-up is beyond any question.

Buy your Packet now, extra Loud or Medium, and support a British Industry
Price 2/- per packet

ASK YOUR GRAMOPHONE DEALER FOR THEM AS THEY ARE NOW AVAILABLE
From Messrs. ALFRED IMHOF LTD., 110, New Oxford Street, London, W.C.1

Trade enquiries direct to the Factory Representative (now in England),
c/o BARCLAYS BANK, ST. MARTIN'S LANE, LONDON, W.C.

Fibre Diet

Puriton, Somerset

Dear Sir,

Mr. Cavanagh, in his letter published in the last issue of HILLANDALE asks for advice on using fibre needles. I give the results of my own experience over a long period (I started to take an interest in gramophones and records in 1927). This subject caused as much heated debate in the columns of The Gramophone as did the Caruso v. Gigli arguments. I hope the following notes will be of help to Mr. Cavanagh and others. I use soundboxes made in my own workshop, including the diaphragms. I have no problems in playing records with fibre needles, and regularly play ten or twelve sides of symphonies and concerti without a breakdown. With most vocal records I find it safest to resharpen the needle for each record.

TONE ARM.

The back joint must be as free as possible; an ideal condition would be such that the arm could be blown across the turntable with a puff of breath. The forward joint should be equally free to allow the soundbox to rise and fall with any irregularities of turntable or record. Tracking should be as near as possible to perfect. The soundbox should be vertical when resting on the record. The tone arm and turntable should be dynamically level. A device for taking some part of the weight of the soundbox is essential; I find a spring-loaded counterbalance to be satisfactory.

SOUNDBOX.

A 'hand-made' soundbox is strongly recommended, an Expert or equal. One with an aluminium alloy needle-holder is best; the triangular needle-hole should be enlarged. (See under NEEDLES). The types of soundbox mentioned by Mr. Cavanagh were designed primarily for steel needles; the many corrugations in the diaphragm make them too stiff for use with fibres.

NEEDLES.

I find triangular bamboo needles better than thorns. The HMV fibres are rather thin; hence the low sound output. Order thick needles. Dr. Robt. Jones will make these from fine quality rattan cane. Or experiment yourself; get a bamboo pole from your local garden centre (about 38mm. in diameter) or ask at a carpet store (carpets are sometimes wrapped around a bamboo pole for ease of transport). The needles must be thoroughly dried and kept in an airtight container with a sachet of silica gel. The latter can be obtained at most chemist's shops. It should be sewn into a bag of some dense material so that it does not come into contact with the needles as the crystals are hard and if one or two got on to a record, they might do some damage. The needle-sharpener must be kept honed to a keen edge. The hole in it may need to be enlarged to take the thicker bamboos.

RECORDS.

Ideally, records on which it is intended to use fibre needles should not have been

touched with a steel needle. They should be clean and free of dust and all 'foreign bodies'. Records that are dirty and have a little wear can be brought to a reasonable playing condition by thorough cleaning. I treat all incoming records as follows: the disc is placed on a smooth, firm surface of ample size. A little Pledge is sprayed on to the tip of a 38mm. paint-brush and worked firmly around the record, scrubbing out the grooves. Avoid getting any wax on the label, as it may darken the colour. The surplus is then wiped off with a soft cotton cloth (I appropriate worn-out tea-cloths from the kitchen). Then a pad of velvet is rubbed round the disc. I use three pads in succession, having three of different coloured velvet to ensure that they are always used in the same order. Then a final polish with a soft yellow duster. Usually an astonishing amount of 'rubbish' will be found on the needle tip. The needle will almost certainly break down during the first few playings, but with each playing the quantity of dirt removed will get less and less, and finally the record will play through. I have bought records from market stalls, jumble sales and the like which have looked hopeless, but treatment such as I have outlined above has turned them into playable discs. Swingers and warped records are definitely anti-fibre, and the faults should be corrected before attempting to play them. I have found that records issued after 1950 are difficult to play with fibres, possibly something to do with the increased frequency range. Badly worn records, with few exceptions, are destructive of fibre needles.

Yours sincerely, George Overstall.

P.S. - I was interested in the reproduction of R. Jewell and Co's ad. in the April issue of Hillendale. I worked near their shop during the late twenties and early thirties, and got to know the staff quite well. At that time I think bicycles and accessories were the main part of the business. I guess they are defunct now as I could not find an entry for them in the appropriate London telephone directory at Bridgwater reference library. Do you know the date of the advertisement?

(Yes - March 1911 - Ed.)

Anent the above, a note from John Cavanagh:

Dear Sir - I write to amend a slight ambiguity which may arise from the wording of my letter on fibre needles. In paragraph 2 the third sentence should read 'the first one designed...', not 'The first I desigend...' and 'the latter one designed. The error was due, I believe to my use, in haste, of the character I instead of writing 'one'. It may seem a minor part, but I felt it necessary to write in case readers had the impression that I had modified the soundboxes in some unspecified way.

John McKeown writes:

In the June Hillendale I reviewed the Peter Dawson centenary issue and expressed concern that some of the discs displayed a harshness, sounding like wear, on louder notes. I have now played through a set from stock, and am happy to say that the fault is not apparent on the new discs, and is apparently confined to the copies sent for review.

FROM BARRY WILLIAMSON:

Dear Christopher,

It is encouraging indeed to read a variety of letters from members from many parts of the world in the June Hillandale (do I detect a take-over bid from north of the border?) As Phonoparts comes out of the words of your correspondents rather less well than I would hope, I take the opportunity to make some comment.

Like John Cavanagh I have never been pleased with the results of using fibre or thorn needles, from my first attempts in the mid-1940s sporadically through to more recent times when I abandoned playing lateral cut discs acoustically. I hardly regard myself as an expert in the subject, but my various efforts have resulted in a few observations and conclusions.

Many, if not most, soundboxes from the 1920s onwards had the triangular needle fitting but this did not necessarily mean they were suitable for these soft needles; even if they were, any sloppiness in the tone-arm assembly or excessive stiffness in the tone-arm pivot renders them unsuitable. I have also an unanswered question in mind as to whether the stiff assembly resulting from the use of a mica diaphragm, a fibre needle and a heavily modulated electrical recording are in any way compatible. Play such a record with a steel needle and a No. 4 soundbox and the result will certainly be brilliant but at what cost?

The main problem, however, is the condition of the record and certainly records which, like me, are greying somewhat will only rarely play right through on a fibre unless treated with beeswax, floor-polish or some such. With only four years to go to half a century of record collecting I conclude that I can tell the condition of most records from visual inspection but that playing condition is too deceptive to rely on visual judgement and undoubtedly the most difficult records to judge are HMVs of the 1930s and late 1920s. In this period Victor and British Columbia produced discs with very good surfaces, but HMV were content to add an ever-increasing proportion of abrasive material and I find that records showing negligible wear often produce unacceptable noise levels when played electrically.

These general observations probably do not answer the problems but I feel that my last observation may. All the fibre addicts I know are extremely meticulous with their records and clearly enjoy getting their records into fibre condition. To get satisfactory results one needs continuing patience, especially in treating second-hand records. As for the quality of Phonoparts thorns, I cannot claim the expertise to say they are of the highest quality but I can say that the results I have had have been about equal with those from any other source, and I have heard them used to excellent effect.

Turning to mainsprings, I too can echo Laurie Wilson's praise of Emmotts, but let me point out that their expertise in springs generally does not extend to the specifics of gramophone models. Emo's old catalogues give details often at vari-

ance with those given by other manufacturers. I offer advice on choice and this advice is based on information gained from Vulcan, Terry's, Emo and another, unnamed catalogue plus an expanding experience in the subject. I cannot offer sale or return, but any unsuitable spares can be returned if unused on full refund (except for postage) or if unsuitable through defect or incorrect supply will be replaced or full refund made.

Let me add a few words regarding Phonoparts vis-a-vis the City of London Phonograph and Gramophone Society. The aims of Phonoparts are to provide a service to Phonograph and Gramophone enthusiasts and to provide that service advantageously to members of the C. L. P. G. S. and further to provide a direct and tangible contribution to the Society. The intention to provide a service is well evidenced by expansion of the list of spares available from forty-two in 1978 to 103 in the 1982 catalogue. The expansion has been privately financed and no financial benefit has accrued to the financiers, indeed there is a constant requirement to dig deeper. The service aspect is further established by the inclusion of a number of spares which satisfy a specialist requirement of small proportion to the point of being quite definitely non-commercial.

The advantage to members is of course the 20% discount available by simply quoting membership number. (This is not shown on the catalogue because there are considerable sales to non-members which help to finance expansion of the service.

If you buy no spares you may think you reap no benefit, but there is a royalty agreement between Phonoparts and the Society and a considerable proportion of most sales (including those to non-members) is paid direct to the Society funds. In 1980-1 this amounted to a subsidy of about 75p. on each subscription; put another way, one of the six magazines sent out was paid for by Phonoparts. All this and the Society faces no liability whatsoever. I detest appeals to loyalty, but I hope members will consider Phonoparts in the light of this information in these difficult trading times, and I think you will find the service better than most mail order.

Yours sincerely,
Barry Williamson.

S T O P P R E S S - F I B R E S A G A I N

George Overstall has just sent in the following addendum to his letter on fibre needles, printed elsewhere in this issue:

Hardened gaskets in the soundbox should be replaced; they can be another cause of needle breakdown. (They also ruin the reproduction - Ed.)

The blade of the fibre cutter must not 'lift' during use; this will happen if the dovetailed slot in which the blade works in some designs is worn.

NUMBER PLEASE?

PART 2: A LOOK AT LABEL STYLES.

Sadly, the Gramophone Company's policy on labelling its machines was even more inconsistent than the numbering system itself. However, there are clues to look for when trying to identify a model, and when a label is present it can tell the seasoned collector more than just the model number. All the following comments refer only to Gramophone Co. (and G. and T.) machines sold on the home market; export models may or may not have had similar labels, and in cases where they did, they may not have been used within the same time limits.

The earliest Gramophones sold from Maiden Lane carried the name of the Gramophone Company on a gold transfer. In 1899 the 'Recording Angel' trade-mark was adopted, and applied as a separate transfer. In August, the company became Limited, so that a label in which the name includes this word can be dated to late 1899 or 1900. At the end of 1900, the company became the Gramophone and Type-writer Ltd.; early in 1902, they moved from Maiden Lane to the City Road, so that a G. and T. label with the Maiden Lane address is also a useful dating guide. It must be borne in mind, of course, that labels may not have been updated immediately these changes occurred.

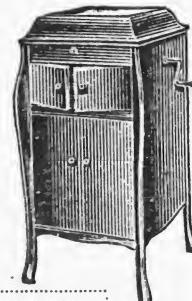
The next change of name came at the end of 1907, when the 'Typewriter' was dropped, and the 'The Gramophone Company Ltd' again appeared on machines, although it is likely that the old name continued to appear for some time on Exhibition soundboxes until existing stocks were exhausted; it could not be changed on these, as the wording was deeply engraved. The early cabinet grands were appearing at this time, and these bore no identification at all apart from the soundbox and a Design Registration number on an ivorine label at the back of the turntable compartment. However, a new transfer appeared in 1909 on horn models and the new Pigmy Grand; printed in gold, red, blue and green, this attractive design has two oval panels with the Royal Arms and 'By Appointment' on one side and Nipper in the other. This was the first appearance of the dog on machines other than the bottom-of-the-range Victor and New Victor. The practice of date-stamping the underside of machines also seems to have started about this time, but only in a few instances.

The 'By Appointment' label seems to have been short lived, for the last of the old Monarchs (i. e. the 1910 models) usually have a large, rectangular transfer of Nipper, with a narrow border and 'His Master's Voice' written in tiny letters underneath. The 1911 models, which lost the old names in the catalogue, retained them on a new, circular gold transfer, usually on the side of the case on horn models. Date stamping became standard practice on horn and table models at this time, and Nipper lost his background and frame and was shown seated on a dark red plinth. The latter sometimes has a clearly defined rectangular shape with a moulding, but much more often the base is 'vignetted' - that is, the edges merge into the background

October, 1925



IMPORTANT REDUCTIONS IN PRICES OF “His Master’s Voice” GRAMOPHONES



MODEL 160

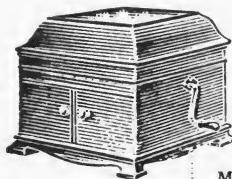
TABLE GRANDS

Model No.	Old Price	New Price
107. Oak	£6 10 0	£6 0 0
107. Mahogany	7 10 0	7 0 0
108. Oak	9 10 0	8 10 0
108. Mahogany	11 0 0	10 0 0
110. Oak	13 0 0	11 0 0
110. Mahogany	15 0 0	13 0 0
125. Oak	18 0 0	15 0 0
125. Mahogany	20 0 0	17 0 0

CABINET GRANDS

Model No.	Old Price	New Price
160. Oak	£22 10 0	£19 0 0
160. Mahogany	27 10 0	24 0 0
170. Oak	30 0 0	26 0 0
170. Mahogany	35 0 0	31 0 0
180. Oak	37 10 0	34 0 0
180. Mahogany	42 10 0	39 0 0
200. Oak	65 0 0	60 0 0
200. Mahogany	80 0 0	75 0 0
210. Oak	90 0 0	85 0 0
210. Mahogany	105 0 0	100 0 0

Full particulars of all “His Master’s Voice” Instruments and Records can be obtained from any “His Master’s Voice” dealer.



MODEL 125

The
Gramophone Company, Ltd.,
Oxford Street, London, W.1

and give the base the appearance more of a cushion than a table-top - more comfortable for the canine posterior, no doubt. The table-top plinth appears on the earliest dated cabinet grand I have seen - a 1911 Bijou Grand; but the slightly later Library Bijou Grand or Model XI, dated later in the same year, which is illustrated on Page 47 of *Collecting Phonographs and Gramophones* has the next version of Nipper - with an elaborate gold 'frame' and 'His Master's Voice' in Old English letters. This version was used on the more expensive models up to 1925, and even survives on some of the earliest No. 4 soundbox machines where old cabinets were being used up. The cushion-type plinth design was used on most horn and hornless models into the early 1920s, although there are probably exceptions. More importantly, dates continued to be stamped up to about 1922. Sadly, cabinet grands were seldom, if ever, so stamped, but always look carefully; the two Bijou models of 1911 mentioned above are dated in pencil underneath.

The date-stamp on horn, hornless and table grand models usually appears on a label giving various assemblers' reference numbers and other factory information, or on a label giving the Design Registration number. The latter label usually has the model code printed on it as well, though usually without the timber letter (as this was not relevant to the Registered Design), and sometimes the same number would cover more than one model, so that two codes might be printed. In this case, you will need to find from other sources which model you have. The practice continued into the early part of the new model number period, with numbers like 110 appearing in place of the old codes.

The mid-twenties models are probably the most anonymous after those of the Monarch period, in that there is very little even in the way of clues to reveal the model number, particularly if there is no label underneath. However, there is a model number stamped into the wood mouth of the horn in the case of internal horn models, from 1924 or maybe even a year or two earlier. The relatively small number of No. 2 soundbox models around makes this difficult to determine, but certainly the stamp is found on many No. 2 machines, and on their successors with No. 4 soundboxes and terne-plate horns. (The wood mouth was retained for the latter). The stamp is on the top of the horn flare, under the motor-board, often with another, single-digit number, whose meaning is unknown to me. Ignore numbers stamped under the motor-board itself - these may mean something to somebody, but are not model numbers.

In 1927, this secrecy came to an end, and a circular gold transfer was applied to most models, usually at the back of the motor board, giving the model number in large black letters. Probably this label first appeared on the new cabinet models that came out in the autumn of 1926 (the 1927 models), as I cannot recall ever having seen one of these without a label. However, the 101 portable apparently did not have this label, and as it had no wooden horn mouth either, 1925 - 28 101s are devoid of identity - but no reader of this magazine should have any difficulty in identifying a 101!

The gold label must have continued in use at least up to the end of the 1927 cal-

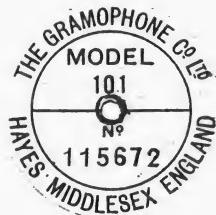
endar year, since it is found on the early Re-entrant models (which were, of course, 1928 models).

It appears to have been at some stage during 1928 that the first of the ivorine labels appeared, at about the same time as a revised trade-mark transfer. (The latter was slightly larger than the 1925 version, by virtue of a thinner frame, and had the words 'His Masters' Voice' in large letters above it). The ivorine label was circular again, but carried a serial number as well as a model number. How these serial numbers worked, I do not know; no. 1754 may have been the one-thous-and-seven-hundred-and-fifty-fourth 101 made, or the 1754th from the introducion of the new label, or the 754th - who knows?

Whatever the serial numbers may mean, Nipper did not live for long on these labels; the second style shown probably appeared within a year. I have not seen this style on a 104 or 130, however; these came out in late 1929, and early examples us-ually have a rectangular metal label under the turntable. The example shown is from a 101, and it is from this (and other, similarly labelled 101s) that I am able to place its chronological position between the second and third styles of ivorine label. It suggests that the company were suddenly (and temporarily) export minded, and the code system makes a re-appearance. (104 and 130, in my experience, are always 'A'). In fact, although the suffix letter did not appear on earlier machines, it was sometimes used in company literature; an instruction leaflet for the first side-wind 101, for example, refers to the 101C) The C in front of the number refers to the colour, which is black. Why C for black? Well, just before the new numbers had come in in 1923, the portable (PBO) had been given a new case covered in black Cloth, and was accordingly called PBC. Black remained the only colour available until 1927, and black cloth retained its coding letter after other colours became av-ailable - R for red, LB for Blue, V for Green and so on.



TYPE 1



TYPE 2



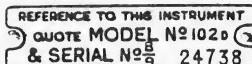
METAL (1929-30)

The metal label was discontinued before the demise of the 101, and the later 101s, with automatic brake, have the third style of ivorine label. On this, there is no code letter, but the serial number has returned, incorporating the model number. The circular labels, incidentally, are not always immediately apparent; they were put in various places according, one suspects, to the whim of the final assembler. Some are under the turntable (especially types one and two on 101s), some under the waste needle bowl (especially type three on cabinet and table grands) and some are clearly visible on the motor board, sometimes held in place by the motor-board lift-ing knob.

The third style of circular ivorine label is found on the later 104 and 130 table grands, the early 102 portables and other models of 1930 onwards. It seems to have given way about 1935 to a new shape, made of thinner material and with yet another change in the numbers and letters. The suffix letter of the 1929-30 metal labels is seen again (Model 102 had reached 102H by 1957), and later portables also have the colour code as a prefix again. What the curious letter/number fraction in front of the serial number means, I do not know. This style of label is found, of course, on other HMV products of the mid-thirties and later, including radios, radiograms and record-players. That is, perhaps, why 'this machine' was now 'this instrument'.



The third style of circular celluloid label (1931 - 35)



The final type of label, in thin celluloid.

AMSTERDAM

In spite of travel and accommodation difficulties, fifteen members made the trip to Amsterdam to attend the Dutch Society's Phonofair on May 2-3. The party consisted primarily of members from the London area and from the Hereford section and also a Vice-President, Jim Dennis with his wife.

The event was held at the Society's Headquarters at 171 - 173 Jacob van Lennepkade, meaning 'by the side of the Jacob van Lennep canal'. We were most impressed with this permanent base, which had quite extensive and desirable facilities. Imagine a room some 50 to 60 feet long and perhaps 15 or 20 feet wide, with a large skylight admitting plenty of natural light. On one side there is a four turn table unit coupled to a high quality amplifier system for playing 78 and 1.p. records. Along the walls, shelves contain boxes of (mainly) 78 rpm records, which are the property of the Society. During our time there, one of the younger members acted as a disc jockey and played a catholic selection ranging from rock to opera. At one end of the room there is a dais and a high-quality microphone system for talks and presentations, while at the other end a permanently manned snack-bar serves the most delicious hot meals, snacks, sandwiches, coffee or beer at very attractive prices. Decorating the walls are many framed photographs and prints relating to things gramophonic and just inside the entrance is a permanent display cabinet containing various miniatures in china and metal.

To one side of the main room there are several smaller rooms and areas which contain a photographic dark room with full facilities, a printing room complete with press where the magazine is produced and a small workshop where a highly competent Dutch member mechanic carries out repairs to members' machines. There seemed to be a very good stock of parts, all neatly arranged in boxes or cupboards. Finally, there is an ante-room complete with the usual offices which could be used for setting up sale or swap stalls (no, the ante room - not the offices!).

We spent the major part of the first day chatting with any Dutch member who cared to listen, viewing the lots to be sold at the evening auction and sampling the delights of the snack bar. It was very pleasant to talk with our Dutch counterparts and listen to their enthusiastic accounts of how they operate. Clearly they are a much tighter community than the British society although they have some 500 members and while Holland is not a very small country, everyone supported the idea (and cost) of a permanent headquarters in Amsterdam. Perhaps there are some lessons we could learn.

The auction began at 8 p.m. and consisted of about 200 lots of machines, cylinders, records and miscellanea. Our hosts went to great trouble to ensure that we were able to bid to the extent of the auctioneer's being required to state, every few bids, where the price stood in pounds. In the event, however, it was very difficult to follow exactly what was happening. The auctioneer was reminded to revert to English from time to time but he retorted, among great good humour, that the British did not bid any way. Richard Taylor did manage to wave the flag near the end when he was successful in his bid.

We found the prices higher than those which would obtain at a similar auction in the U.K. For example, an unexceptional red Gem made £420, a poor Graphophone AT with seized carriage mechanism made £160 and ordinary portables £30 - £40. However, most Dutch members did not think the prices were unexceptional and obviously reflected current Dutch values. The next day began with the Dutch Society's A.G.M., which we did not attend, but there followed a 'bring and buy' session, at which prices again seemed high, but there were some reasonably priced items and some of us managed to buy the odd thing.

Later, Harry Belle gave a first class demonstration of his tinfoil machine, a replica first produced by the late Goodwin Ive. He achieved far better clarity and volume than we had heard before. Harry was obviously an expert, although the recording was in Dutch (I don't think it was Mary Had a Little Lamb), so while we congratulated Harry, we had to say it was Double Dutch to us.

We would like to record our grateful appreciation of the warm friendliness of everyone in Amsterdam, the hospitality and the programme. Particular thanks are due to the President, Dick Woerlee, to Gerry Bezuijen for his efforts to ensure we had accommodation, and of course to Harry Belle for the trouble he took to ensure we had the best possible time. Many thanks, De Weergever!

Mike Field.

Correspondence

Dear Christopher,

I was once told that about 80% of letters received by newspapers are written by a very small number of regulars. At the risk of proving the validity of this and my typewriter bursting into flames, I would like to take up several points from recent Hillandales.

The report of the February meeting (p. 51) indicates the issue of records 'Till the Boys Come Home' and 'Long Long Trail' as being 1916. I do not know the detail of the records, but these were early war songs of 1914/15 vintage, and by 1915 'Till the Boys' had been renamed 'Keep the Home Fires Burning'. I seriously doubt that these were issued in 1916 and even more doubt that they reflected anything of Ll. G., who was Minister of Munitions when the songs were published.

The report then asserts that 'prohibitive taxes were imposed... in 1917.' The prohibitive taxes were introduced as the Finance Act 1915 by McKenna the Chancellor and effected in June of that year. It was the convoy system and the shipping priorities which were introduced in 1917, but the trade in imported gramophones and records had been virtually dead for two years. The Tax was $33\frac{1}{3}\%$ ad valorem and the McKenna Duties, as they became known, introduced as a wartime measure for Revenue, and not for protective reasons, continued until overtaken by the Import Duties Act of 1957, forty-two years later. Although the statutes prescribed the 1915 Finance Act as a Revenue Act, by 1920 they had become mainly protective.

One point from the earlier contribution of Peter Adamson. I note his intended purchase of a pair of speakers at a price of half the National Debt (presumably plus V.A.T.). I have it on good authority that there are stereo records about but clearly they will come to nothing so I continue to play mono. As most of my records are vocal I have a rooted objection to hearing a singer's voice coming from two speakers. Quite simply it is a distortion which I reject. I hope I have convinced you, Peter, and if you are throwing one of them away you might throw it in my direction - it would match my old Quad admirably.

Yours sincerely, Barry Williamson.

PEOPLE, PAPER AND THINGS

by George Frow

Eighty years ago Theodore Roosevelt, who had a reputation as a big game hunter and one who would bang off at anything moving or just pausing to admire the view, is reputed to have been so stirred to pity on the emergence of a little bear cub from the forest that he spared its life, bringing a cartoon in The Washington Post and a permanent popularity for the Teddy Bear to the rest of the world. Five years later John W. Bratton's 'Teddy Bears' Picnic' was published. Bratton was a prime example of a one-off composer, and fails to be listed in any reference books available to us. An early recording of this novelty piece came out on

Edison cylinder 9777 in January 1908, and later on Amberol 255 and other makes, and in 1932 the words were added by Jimmy Kennedy for an outstanding recording by Henry Hall and the B. B. C. Dance Orchestra (Col. DB 955, later FB 2816). The vocal on this was by Val Rosing, son of the famous Russian tenor Vladimir Rosing, who made many records issued on the Parlophone label. The Columbia was used for years to test equipment by B. B. C. engineers, so well was its broad range of instrumentation recorded, and this taxed equipment of the day. As for Teddy Roosevelt, his hunting exploits were the subject of Arthur Pryor's *Teddy After Africa*, a good-natured intermezzo, wherein various animal noises were linked with jungle music, until finally a lion's roar sends a cocoanut-shell horse (presumably Teddy Roosevelt's) galloping out of the studio. An Amberol cylinder (194) of this was issued in June 1909, and Arthur Pryor's own band no doubt recorded this for Victor.

Commercial radio has been legalised in the United Kingdom only since 1973, and there is no evidence of an earlier national deprivation. Before official approval there were transmissions from ships outside territorial waters, or from continental Europe or Southern Ireland. British commercial radio's most interesting and nostalgia-worth days were before the 1939-45 war, when those who felt they needed brighter Sundays than the B. B. C. could provide would twiddle knobs on the wireless to pick up Radio Luxemburg, Normandy, Paris, Lyons, Toulouse et al. Those who belonged to a supporters' enterprise called The International Broadcasting Club recall attending sessions in London theatres, the Scala in particular, for filling the quarter, half and one-hour slots that made up these commercial programmes. These recordings on disc included such material as Debroy Somers/Vic Oliver with the Horlick's Tea-Time Band, later Horlick's Picture House and Jack Hylton's Rinso Radio Revue, and after being processed were sent over to the Continent for transmission to the U.K. A continuity announcer would sit in front of half-a-dozen turntables, starting and stopping the records. These were played with a steel needle, and announcements extolling the advantages of aspirins, liver pills, syrup of figs, toothpaste, soap and so on were fed in at suitable breaks. Impressions of many of these announcements and shows used to make good party pieces, but unfortunately few nowadays seem to remember them, and one is reluctant to throw away such pearls. Out of the commercial radio came Bob Danvers-Walker, the buoyant voice of war-time Pathé Gazette, and Roy Plomley for the last forty years indefatigably enticing well-known visitors to take a gramophone and eight records to his Desert Island. It is said that Roy Plomley has the finest collection of these broadcast recordings, and what memories of different days they could recall for us. Christopher Stone was another who broadcast with commercial radio in the thirties, but found the doors of Broadcasting House closed to him as a result, where under Sir John Reith the taint of commercialism was not tolerated. One of these programmes, *The Ovaltineys*, made two breaks into the domestic gramophone in the thirties, with medleys of songs on Parlophone F603 and F956, and these records might have a slight collectors' interest if found. The chief Ovaltiney incidentally was played by Harry Hemsley, and after the War when the programme was resuscitated, by Clarence Wright.



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Each Needle plays 10 records. Packed in boxes containing 100 Needles.

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Each Needle plays 10 records. Packed in new design decorated bell-shape metal box containing 100 needles.

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S3235	C105	Medium Tone	... 2.6
S3236	C200	Spear Point	... 3.9
S3237	C108	Soft Tone	... 2.6
S3238	C200	Double Tone	... 3.9
S3239	C108	Winner Loud Tone	... 2.6

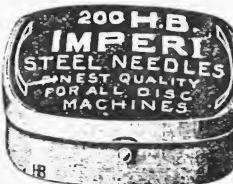
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"SONGSTER" COLLAR NEEDLE.

Very loud and powerful. Fifty needles in box.

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C108 ... per 1,000 needles 6.6



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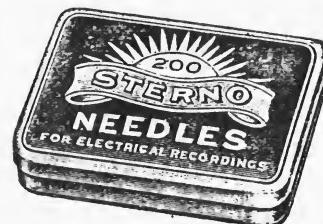
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S3245	C107 Loud Tone ... 2.6
S3246	C107 Medium Tone ... 2.6
S3247	C107 Soft Tone ... 2.6
S3248	C110 Spear Points ... 3/9



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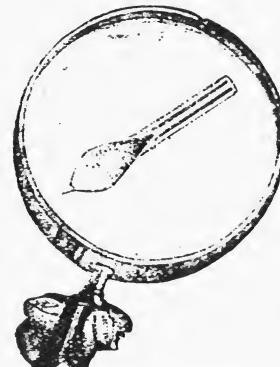
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S3250	C100 ... per 1,000 needles 10 -

eum was a disappointment. The exhibits have been in the same gallery for many years, and although the earlier and historic instruments are enclosed in glass cases, and are accompanied by explanatory diagrams and photographs, the larger machines are inside an open-topped glass enclosure and are dusty, with nickel fittings tarnished to the point of corrosion. One knows that museums are often short of space and constantly under-funded, but the adjoining gallery has two splendid displays of photography and cinematography within circular rooms, and money has been found for two additional storeys to be built above these galleries for the Burroughs Wellcome medical exhibits. For the national display of sound recording and reproducing equipment, this is disappointing and may it soon be remedied; there are quite a number of items not out on show, the process of making a gramophone record, for example. It is high time the government made a nominal charge for entry to our national museums and galleries, and perhaps this would give them more cash to play with. Anything that is thought of as free is never properly appreciated, and anyone who doubts should look in at their nearest public convenience. Could the Science Museum give some attention to improving this gallery?



London Meeting

MAY

The evening was devoted to recordings of operatic excerpts presented by Gordon Bromly, a keen collector and Chairman of the Recorded Vocal Art Society. The theme was artistes who had recorded for several different companies. It was not the intention to suggest that one company's records were better than others, but it showed how the voices had taken to differing recording methods - needle-cut, vertical-cut and cylinder.

Gordon had brought along his own equipment, built by Ron Bishop, an expert at getting superb results from ancient recordings. The records we heard were by Columbia (Bonci, Boninsegna, Constantino), Edison (Albani, Bonci, Constantino, Hempel, Kurz), Fonotipia (Albani), G. and T. (Boninsegna, Clement, Hempel, Kurz, Ruffo, Schipa) and Pathé (Albani, Boninsegna, Clement, Ruffo, Schipa).

A well-thought out and interesting programme, linked together with comments from an enthusiast who knows his subject well. Gordon's easy-going knowledgeability always produces a programme that is pleasant to listen to and informative as well, catering at once for fellow operatic enthusiasts and novices who do not know their Figaros from their Flying Dutchmen. The excellent reproduction from Ron Bishop's apparatus, particularly of the Pathé recordings must also be mentioned, and we trust that Gordon may be persuaded to give us further such demonstrations in the future.

London Reporter.

The opposite page originally appeared in Hobday Brothers' catalogue for 1932 - 3.
'H. B.' was their own brand, very likely imported.



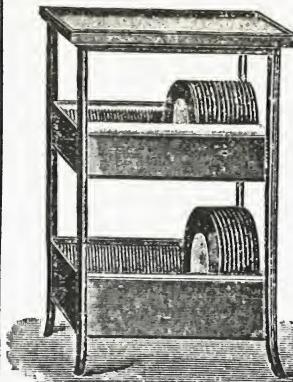
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(Signed) R. Watkin Mills."

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Correspondence

Dear Chairman,

Although you have correctly pointed out Mr. Pengelly's misreading of my proposals, I would like to add a word of my own on that aspect of his letter relating to authenticity.

My suggestion that we try and preserve the contemporary sound of the acoustic machine assumed that such a sound existed and that it was worth preserving. Mr. Pengelly appears to have doubts on that assumption.

I can of course understand his concern that valuable records should not be put at risk. But, as you have indicated, that does not necessarily follow from my proposal. In addition I would be surprised if, in most cases, the exposure required for taping would materially damage a valuable cylinder or disc, whereas the resulting record would preserve the performance indefinitely.

Although Mr. Pengelly prefers electronic reproduction he has not said, nor do I believe he would contend, that a contemporary record played on a contemporary machine has other than a unique sound. A sound which is not to be compared with electronic devices which have greater fidelity and a capacity to bring out all that was originally encoded with minimum damage. Rather it is a question of flavour which, once cultivated, gives great pleasure.

Mr. Pengelly does however say that he thinks a contemporary record played on a contemporary machine (both assumed in mint condition) may produce a sound today that is not its sound of yesteryear. That I consider is a more debatable point. Even allowing for the fact that I am not privy to the contents of his paper on 'Archival Sound', my instinct tells me that the best of surviving machines will have a current performance so close to the original that the difference is only academic. And I hold to this even in the face of the statement by some member of the Edison family that machine performance today is not on a par with when they were manufactured.

For in the absence of knowledge to the contrary, one has to assume that this assertion is based on memory, which is often a deceiver. Certainly, speaking for myself, the man who over sixty years ago started a love affair with the acoustic reproducer would find it impossible in 1982 to say how the Gem in his collection differs in performance from the Gem of his youth.

But even if we accept the view that machine performance is a significant function of time, surely that is a good argument for recording the best we can obtain as soon as we can obtain them. The longer we delay, the worse they get, so we should record today of for no other purpose than to provide a benchmark for tomorrow.

Mr. Chairman, as judged by these columns my proposal appears to have a degree of support. I would therefore suggest as a positive step a range of machines we

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The Ordinary Needle plays one record only:

The "Seymour" Needle plays two.

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The point about the "Seymour" Needle is that its point is treated by a new chemico-metallurgical process which effects a great reduction of mechanical friction, improving the quality or tone and prolonging the life of the record. It is, consequently, the cheapest as well as the best needle in the long run.

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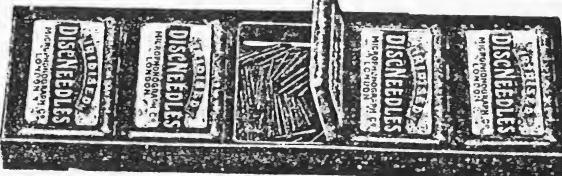
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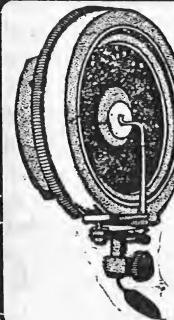
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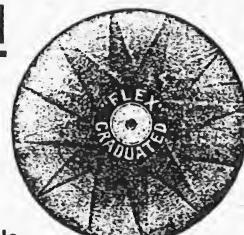
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- For Disc Boxes or Phono Speakers larger than above 4/-
- Fitting (if required) any size extra 1/-
- Postal Registration on returned Speakers (advised) 2d. extra.

READ WHAT USERS SAY ABOUT IT.

Description and Testimonials from:—

DAWS CLARKE,
LONGFORD PLACE, LONGSIGHT, MANCHESTER.

might record:-

- A Tinfoil phonograph
- A Perfected Phonograph
- A Gem
- A model with a Cygnet horn and Diamond reproducer
- An Amberola
- An Opera
- A Diamond Disc
- A Trade-Mark Gramophone
- A Monarch
- An internal horn machine
- A Re-Entrant model
- An E. M. G.
- A portable.

I have deliberately not named models but hope that any members with mint machines or records within this spectrum who are prepared to help might so indicate either to the Society or myself. I realise that this project will need a considerable amount of organising which, if the Society so desired, I am prepared to undertake.

On the basis of the response we receive we can take the next step of getting volunteers for recording identified and co-ordinated. But that, I suggest, must wait the outcome of this letter.

Yours sincerely, Jim McCleery.

Now that Jim McCleery has made the crucial step of offering to organise this project, I suggest that anyone willing to participate should write to him direct: his address is
[REDACTED] Aughton, nr. Ormskirk Lancs. L39 5DT. - ED.

London Meeting

APRIL

The evening's entertainment was presented by our President, George Frow, a keen Edison enthusiast, and one who has visited the Edison Site in West Orange. Firstly we were shown a series of slides of this site. The laboratory was built in 1886-7 and was, at that time, the largest in the world. Most of the surrounding factories were demolished in 1974. The slides included a general view of the factory, an Edison electric locomotive of 1880 (current was fed through the wheels), a replica of the 'Black Maria' film studio of 1893, the machine shop, the library, Edison's desk and an 1889 Kinematograph.

The remainder of the evening was devoted to records (mostly Blue Amberols) played on George's superb Idelia phonograph. These included pieces by the following: Albert Miller (Muller); Irish Guards; Billy Murray; Octavino Yanez (guitar); Elisabeth Spencer; Billy Whitlock; Arthur Middleton; Henry Heidelberg; Melitta Heim;

Pietro Frosini; Charles Daab and New York Military Band. Many of these names are familiar to Edison collectors, but all the pieces were carefully chosen to show the variety and recording quality available on cylinders, and our thanks are due to the President for a most interesting evening, one which touches on the foundation of our Society; we look forward to many more.

London Reporter.

TECHNICAL FORUM

When that newly acquired gramophone or phonograph has a painted metal horn which is battered, bothered and bewildered, the question of restoration is bound to arise. The proponents of the pros and cons of restoration could no doubt fill these pages, but assuming you have decided to repaint and to ignore the purists' howls of protest, some suggestions are offered below.

If the horn is basically sound without dents and is merely rusty with little or no paint left, a good approach is to have it sand-blasted and stove-enamelled, provided the correct colour is available. (Stove enamellers are in the Yellow Pages). This is certainly the least work and will produce a hard durable finish but is only suitable if the horn is sound and the correct colour is available.

Unfortunately, many horns will have dents and possibly holes, particularly around the wired-edge, as they have often rested mouth down on a damp surface for years. Dents can be removed by judicious light hammering against a suitable mandrel, but it is a skilled activity - do not go mad with an engineer's hammer! You might try a hard wood roller such as is used for rolling the edges of wallpaper flat when decorating. Use considerable pressure and 'roll out' the dent against a mandrel. However, this method is only suitable for shallow dents and will not remove creases. If you doubt your metal working skill, try the local panel-beater at the car repair shop.

Holes can be filled with a proprietary metal or fibre-glass filler available from car accessory shops. First remove all residual paint and rust and flatten the edges of the hole(s). Fix a piece of paper on one side of the hole and lay the filler against it from the other side. When it is set, remove the paper and, if necessary, add more filler to build up the repair. Rub down with wet-and-dry abrasive paper until there is a smooth transition between metal and filler. Such a repair will not be strong but, when painted, should be quite satisfactory. Even extensive damage round the mouth of the horn can be repaired in this way. If the wire itself is rusted through and the edge of the horn rusted away, you may be able to Araldite a replacement length of soft iron or brass wire to the sound part of the horn and make up the missing part of the panel with filler. Large holes may need reinforcement with fine wire mesh before applying filler. When satisfied with the filling process, rub

the whole horn down with wet-and-dry to produce a smooth surface.

When it comes to the painting process, I cannot achieve an acceptable finish by hand painting and I prefer to spray using aerosol sprays. These are provided in a wide range of colours by car accessory shops. This method is strongly recommended; it is probably the cheapest available consistent with the desired quality. Remember though that paint spraying should be done in well ventilated conditions and in reasonably warm temperatures.

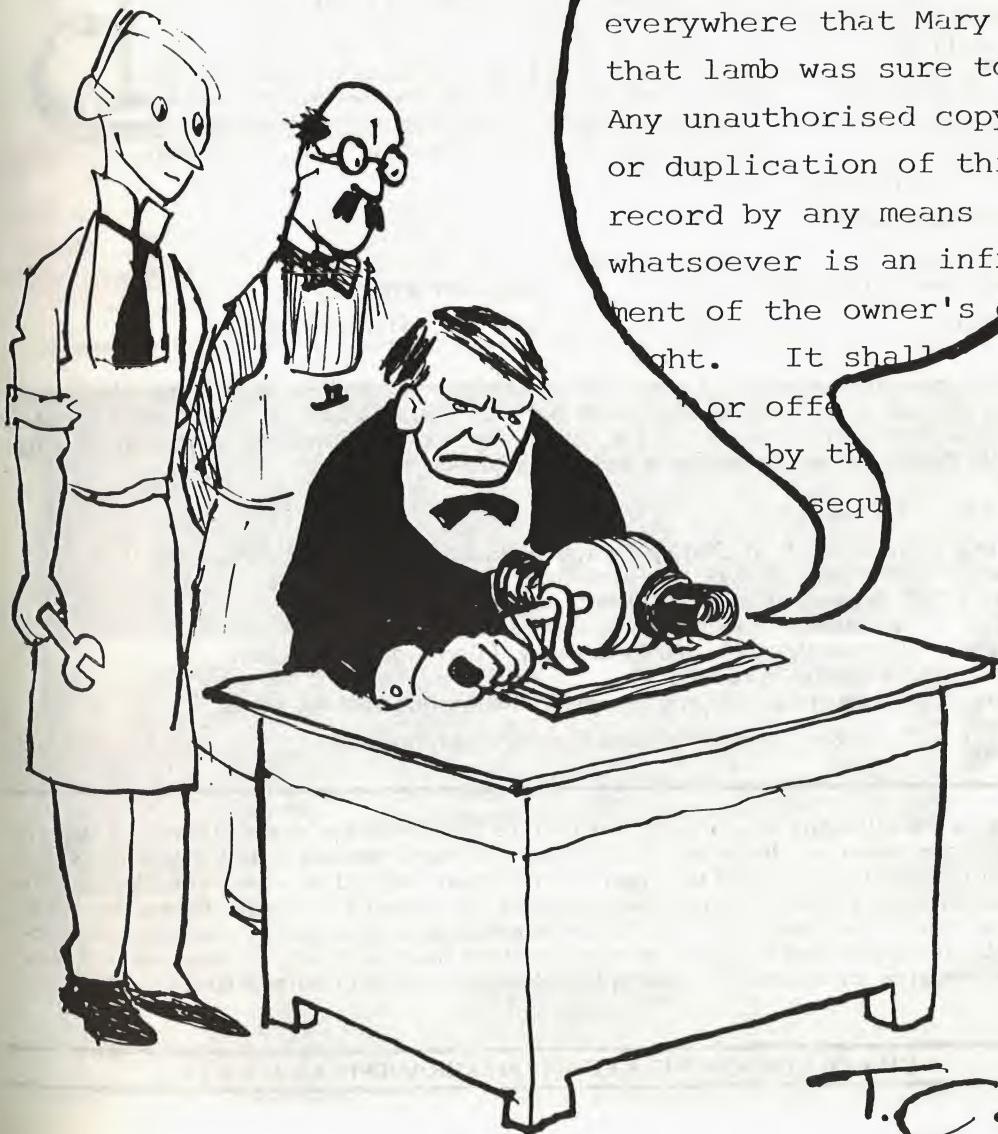
First of all spray the entire surface of the horn with a priming coat. When this is dry, examine the surface to see if there are any minor dents or imperfections you wish to remove. If so, use cellulose filler, again available at the ubiquitous car accessory shop, and when it is dry, rub down thoroughly and spray again with primer.

Next spray on the colour coats. Do be patient and spray a number of thin coats rather than one or two thick coats, or else the paint will 'run'. (If it does, rub down again with wet and dry). Hold the spray nozzle about 12" to 15" away from the work and keep it moving. Ideally the process is to spray two or three coats, rub down lightly with very fine wet-and-dry paper, spray some more, rub down again and so on until a perfectly flat high gloss surface is achieved. How far you carry the process depends on your patience and standards. When satisfied, leave to dry for 24 hours and then apply metal polish or 'T Cut' (car accessory shop again) to obtain the final finish. Note: polish off the metal polish while it is still wet. Do not allow it to dry before polishing.

Fianlly, there is the question of decoration. Many horns have gold lines along the seams which can be painted on by hand using, say, Humbrol gold paint. However, it is difficult to get a good clean edge to the line, particularly on the inside seams of a horn. You can mask off ans spray the seams with a gold paint aerosol, but it is not a job to be recommended. An excellent alternative is to use the self-adhesive gold lines supplied for embellishing cars. (Yes! You have guessed - car accessory shop!) I use Karobes $\frac{1}{8}$ " lines (30 feet for about £1) which is very good for straight seams. With care, such lines can be persuaded to go round the curved wire edge at the mouth of the horn, but you may find it easier to hand paint these against a straight edge formed by a temporarily applied piece of adhesive tape. Some horns sport decorative flowers; water-slide transfers of flowers can be obtained from some novelty shops and you may find a design compatible with the original. If the original horn had a manufacturer's transfer on it you may be able to obtain a new one from the various suppliers, or to make your own as described in a previous article in this series.

If you decide to follow some or all of the suggestions above or use your own ideas, even the most tatty of horns can be restored to its original splendour. It does occur to me though that, if you have read this far, you could feel that I am in the car accessory business. It's not true, honest!

Mike Field.



Mary had a little lamb, its fleece was white as snow; and everywhere that Mary went that lamb was sure to go. Any unauthorised copying or duplication of this record by any means whatsoever is an infringement of the owner's copyright. It shall be illegal to offer or sell by the sequel.

T.C.

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Editorial Address: The Hoo, Hook Green, Meopham, Gravesend, Kent DA13 0HP
Distribution: 80, Boltons Lane, Pyrford, Woking, Surrey GU12 8TN

PRESIDENT: G.L. Frow, [REDACTED] Sevenoaks, Kent TN13 3SH
VICE-PRESIDENTS: James F. Dennis, A.D. Besford, B.A. Williamson
CHAIRMAN and EDITOR: Christopher Proudfoot
VICE-CHAIRMAN: G.L. Frow
HON. TREASURER: John McKeown, [REDACTED] St. James's, London SW1Y 6PZ
HON. SECRETARY: D.R. Roberts, [REDACTED] Pyrford, Woking, Surrey GU22 8TN
COMMITTEE: F. Andrews, L. Watts, P. Martland, E. Cunningham, M. Field
ARCHIVIST: John Carreck, [REDACTED] Chislehurst,
Kent BR7 5DX

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BRANCHES - Secretaries

East Fife -	E.J. Goodall, [REDACTED] St. Andrews, Fife KY16 9YB
Hereford -	D. Watson, [REDACTED] Tupsley, Hereford
Chilterns -	S. Jellyman, [REDACTED] Bourne End, Bucks.
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Yorkshire -	P. Austwick, [REDACTED] Cullingworth, Bradford, Yorks.
Victoria (Australia) -	C. Gracie, [REDACTED] Cavendish, Victoria 3408

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